



The Old Stone Wall

Volume XII, Number 3

State of New Hampshire, Department of Cultural Resources,
Division of Historical Resources

Fall/Winter 2004

ALLENSTOWN REGAINS ITS MEETING HOUSE

James L. Garvin, *State Architectural Historian*

After almost a century, the Town of Allenstown again owns the old Allenstown Meeting House. From 1908 until 1991, the building was owned and cared for by Buntin Chapter, Daughters of the American Revolution. From 1991 until 2004, the building was owned by the State of New Hampshire and maintained by the Department of Resources and Economic Development as part of Bear Brook State Park.

Built in 1815 as a place for town meetings and a house of worship, the simple building has narrowly escaped destruction on three occasions. Local lore relates that during the raising of its frame, New Hampshire was ravaged by the Great Gale of 1815, the most destructive windstorm to strike the state before the Hurricane of 1938.

Almost a century later, in May 1914, a stray spark from a passing locomotive ignited the worst forest fire in Allenstown's history. As a wall of flame spread toward the old building, local lumber merchant C. Parker Bailey led a force of fifty Boston & Maine Railroad employees in digging a deep ditch around the building as a fire-stop. The flames bypassed the structure, leaving it standing in a devastated landscape



Allenstown Meeting House, Allenstown, N.H.
(Photograph by James L. Garvin)

that was eventually reclaimed by the U. S. Forest Service and the Civilian Conservation Corps and transferred to the State of New Hampshire as Bear Brook State Park in 1943.

Early on the morning of July 15, 1985, a passing motorist noticed smoke wafting from the back of the meeting house. An arsonist had lighted a fire under a rear corner of the building, and flames were creeping upward into the attic. Local fire departments fought the fire effectively. The building lost its roof, but the interior of the auditorium remained miraculously intact, even to the paper labels that had been tacked to pews in 1909 to identify their original owners.

Buntin Chapter immediately erected a temporary roof over the building, followed by a roof of prefabricated wooden trusses.

In 1991, recognizing that it lacked the resources to complete the restoration of the damaged building, the chapter offered the meeting house to the State of New Hampshire. As the building's custodian for thirteen years, the Department of Resources and Economic Development repaired fire damage, replaced sections of decayed sills, and installed reproduction sashes in some window openings.

In 2003, the Town of Allenstown adopted a town master plan that renewed the community's commitment to its cultural resources.

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The DHR is a state agency, supported by the State of New Hampshire, by the federal Historic Preservation Fund (through a matching grant administered by the National Park Service of the U.S. Department of the Interior), and by donated funds and services. In addition to its state functions, the DHR is also responsible for administering the federal preservation program in New Hampshire.

Recent National Register Listings



Stevens Memorial Hall, Chester NH. Listed September 10, 2004.
(Photograph by Christopher W. Closs)

Stevens Memorial Hall was completed in 1910 and served as the center of public life in the town of Chester. As with other town halls at the turn of the 20th century, the building was not only the seat of government, but also the setting of social events, meetings, performances, and educational programs. Architecturally the building is important as the only Queen Anne style public building in Chester and as the work of prominent architect George Gilman Adams (1850-1932).



Valley Cemetery, Manchester NH. Listed September 10, 2004.
(Photograph by Monique B. Lehner)

Valley Cemetery, dedicated in 1841, is an excellent example of the "rural" or "garden" cemetery of the mid-1800s. This movement was characterized by picturesque pastoral settings. Its naturalistic landscaping creates a peaceful glen, consistent with Victorian tastes in burial grounds. In addition to the importance of Valley Cemetery's landscape architecture is the architectural significance of its chapel, mausoleums, and monuments.

Christine Fonda Rankie
*National Register and Tax Incentives
Coordinator*



Thanks to the generosity of the Local Government Center (formerly the NH Municipal Association), the "Barn Committee" (NH Historic Agricultural Structures Advisory Committee), assisted by the NH Preservation Alliance and the Division of Historical Resources, presented a workshop on the RSA79-D barn preservation tax incentives for the LGC's annual November conference at the Center of New Hampshire in Manchester. The LGC also provided the committee with a booth at the conference trade show, hosted here by (L to R) Russell Bastedo, State Curator, and Deb Gagne, Program Assistant.

(Photograph by Linda Wilson)

Have You Joined Our E-Mail Network?

The New Hampshire Preservation Alliance and DHR share an e-mail network for news and messages. If you would like to add your name or organization to the list, send an e-mail message to lwilson@nhdhr.state.nh.us. To respect the privacy of the list members, messages are sent as a "blind" or "undisclosed recipient" copy.

Unlike fancier automated lists, any message will set up the subscription, as long as your return address is clear. To post messages, send them to the same address for forwarding to the entire list.

There are no fees for membership and no obligations for members other than standard Internet etiquette. Members may pause or cancel their subscriptions at any time.

New Hampshire State Register of Historic Places

The New Hampshire Division of Historical Resources (DHR) is very pleased to announce that four more properties have been listed in the New Hampshire State Register of Historic Places. Each is pictured below. For more information on the benefits of listing a property on the State Register and the application process, please visit our web site, <http://www.nh.gov/nhdhr/>, or contact the office at PO Box 2043, Concord, NH 03302, 603/271-3483.



Dana House, Lebanon: Believed to be the oldest extant dwelling in Lebanon, the Dana House documents more than 200 years of changing fortunes, tastes and construction techniques in Lebanon. The city ensured its preservation in 1988 by moving the Dana House out of the path of development; it is now used as a museum, study house and as meeting space.



Londonderry Grange #44, Londonderry: This well-preserved rural community grange hall has remained in continuous use by Grange #44 since its construction in 1909. Its stone and shingled exterior is a landmark in Londonderry's civic center. Several years ago, the building's original plans and specifications were discovered at a Massachusetts flea market and returned to Londonderry.



Lamprey House, Moultonborough: Built about 1812 as a one-story, square plan house, the Lamprey House was greatly expanded as the late 19th century home of Eveline and James French, store owner, selectman and state legislator. In the 20th century, its prominent role in the village continued as the Red Hill House and the Moultonborough Inn.



Moultonborough Town House, Moultonborough: Built in 1834 as the first town hall in Moultonborough, this meeting house served as the center of local government and affairs for well over a hundred years. Listed on the National Register of Historic Places as well, the building is now the headquarters of the Moultonborough Historical Society.

Elizabeth H. Muzzey
State Survey Coordinator



Reinstalling the portrait of Daniel Webster after renovations to Representatives' Hall at the State House
(Photograph by James L. Garvin)

Curator's Report

The **Wentworth - Coolidge Mansion** in Portsmouth is maintained jointly for the public by DRED/ Department of Parks and the Wentworth-Coolidge Commission. The Mansion has been given a teacup and saucer used for decades at the Mansion by writer Francis Parkman (1823-1893). Parkman, a member of the Coolidge family by marriage, was a major 19th century American writer. One of many of his best-selling books was *The Oregon Trail* (1849), in which he chronicled his western life among and with many tribes and nations of the Plains Indians. Later Parkman developed an interest in horticulture, writing an important book on roses. He served as professor of horticulture at Harvard (1871-1872), and as an overseer and fellow of the Harvard Corporation. Parkman "summered" frequently with the Coolidges at Portsmouth.

In 1951 The New Hampshire State Library received from Standard Oil of New York a painting titled "**Airport**," by **Ogden Pleissner** (1905-1983), a major twentieth century American artist. The painting, which shows an unidentified airport circa 1947-1950, had been a part of the Jersey Arts Collection, which was dispersed by its creator, Standard Oil of New Jersey, in 1951. Research into the Jersey Arts Collection has taken us by telephone and mail to the Archives of American Art, the Center for American History at the University of Texas and to the archives for ExxonMobil.

Representatives' Hall at the State House in Concord has been undergoing extensive renovations. We have had opportunity to examine many of the clocks and works of art removed from the chamber while work proceeds.

Labels made for the portraits on the third floor of the State House by the NH Correctional Industries Sign Shop have been installed. Now legislators and visitors will be able to learn more about the people in the portraits.

Russell Bastedo
State Curator

Certified Local Government Program Update



Sash restoration in progress at the Jaffrey Meetinghouse (Photograph by Rob Stephenson)

In November, participants in the Certified Local Government Program were invited to the Division of Historical Resources for an informational meeting about the Certified Local Government Grant Program. Approximately \$49,000 is anticipated for the 2005 CLG grant projects.

Representatives from Concord, Goffstown, Hollis, Jaffrey and Wakefield spent some time at the DHR reacquainting themselves with staff, and inquiring about the eligibility of proposed projects. In turn, the staff were pleased to reestablish connections with old friends, or make new friends in familiar communities, and hear more about the work occurring throughout the state.

Although it is helpful to attend an informational session, all CLGs are encouraged to apply for this year's grant round. Many will note that the process is beginning earlier this year than in previous years. This will allow each recipient of an award one full calendar year to complete its project after notification. The timelines and applications for Priority I, II and III grants are posted on the Division's web site at http://webster.state.nh.us/nhdhr/cert_local_govt.html.

There are currently twelve Certified Local Governments in New Hampshire, and two applications pending. Information about the program is available at the Division for communities that would like to learn more.

In September 2004, three previous recipients completed their projects. Jaffrey restored dozens of historic 16/16 and 12/12 windows in the National Register listed Jaffrey Meetinghouse. Goffstown received completed Design Plan and Bid Specifications for an accessible addition to the Grasmere Town Hall, and Concord digitized the first portion of the Amsden Manuscript, a unique document written by Grace P. Amsden, entitled *A Capitol for New Hampshire*.

In the spring of 2005 Jaffrey will continue the next phase of window restoration, and Goffstown will address work needed to repair failing brick support columns and to complete wooden door restoration at Grasmere. Concord intends to add photos and illustrations to the Amsden manuscript, and make CDs available to Concord's school and public libraries. Concord continue to gather oral history from citizens and school children, and have a second project to complete the Preservation Section of the Concord Master Plan. Newington has begun work at the National Register listed Newington Cemetery, which will see granite post and chain link fencing extended around its full perimeter.

Judging from the sneak preview of new proposals, there are some very exciting initiatives occurring for this grant round. If you were unable to attend the meeting but would like some assistance in advance of submitting an application, please call Pat Blevens at 271-3559. Good luck to all applicants.

Pat Blevens
Program Assistant



Jaffrey Meetinghouse with its restored windows (Photograph by Rob Stephenson)

Nashua's Big Moose Plate Check



The City of Nashua and the DHR celebrated the beginning of Moose Plate-funded preservation work at the Hunt Memorial Building with the presentation of a "big check" to Mayor Bernie Streeter. Standing in front of the Hunt Building with the check are (L to R): Hunt trustee Roberta Woitkowski, Mayor Bernie Streeter, Peter Labombarde, Vice President of Citizens Bank, and Hillary Booth, Administrator of the Hunt Building, with Pat Blevens and SHPO Jim McConaha of the Division of Historical Resources.

Each and every purchase of a Conservation License Plate (Moose Plate) helps to make grants like these available for public historic preservation projects.

(Photograph provided by Roberta Woitkowski)

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Project Archaeology Arrives in New Hampshire

Over three beautiful days in June, a dynamic group of individuals gathered at historic Strawberry Banke to make a little history of its own. It has been a long cherished dream of SCRAP (the State Conservation and Rescue Archaeology Program) to extend its educational opportunities to children, but little had been done formally until this gathering, the first Project Archaeology Facilitator Training conducted in New Hampshire.



Jim Costello, history and psychology teacher at Alvirne High School in Hudson, N.H. presenting a model lesson plan
(Photograph by Pat Blevens)

Project Archaeology is an award-winning educational program conducted under the auspices of the federal Bureau of Land Management. Program trainers Megg Heath and Ranel Capron arrived from Colorado and Wyoming respectively, and conducted an intensive introduction to Project Archaeology and *Intrigue of the Past*, a book of twenty carefully thought out and time tested lesson plans, ready for immediate implementation in any adventurous classroom. Participants in the event became certified Project Archaeology Facilitators and are available to conduct workshops for teachers, camp directors, libraries, and the many other groups who request a speaker. Many in the group are willing to present a program directly to children.

Although some individual educational presentations on archaeology are available, Project Archaeology is the first broadly applicable program in N.H. that can be used within the schools. In addition, it highlights ethical issues, our state's educational objectives, the local Native American community's perspective and the

sheer fun of archaeology responsibly presented to kids and teachers.

Many of the participants in the Project Archaeology training would like to further develop a section of the program devoted to New Hampshire's unique archaeological record. The current version of *Intrigue of the Past* has a strong Southwestern orientation, but efforts made to provide a New England account are welcomed by Project Archaeology. Efforts in this regard which are made part of *Intrigue of the Past* will have national impact, as Project Archaeology has been implemented in twenty-six different states to date.

The people attending the Facilitator Training included math, science, history and environmental educators. Also present were a social studies curriculum advisor, the National Park Service, professional archaeologists, a Native American Cultural Interpreter and participants from Project WET, Project Learning Tree, and various other education programs.

Participating behind the scenes were individuals from the White Mountain National Forest, Plymouth State College, Canterbury Shaker Village and more. While the program stands alone for its excellence, the resource pool in Stoodley's Tavern at Strawberry Banke made it clear that the time is ripe for New Hampshire to further develop educational resources regarding its own unique archaeological record.

The program was initially coordinated by SCRAP volunteer Pat Blevens, who was able to obtain funding for the presentation through a generous award from the New Hampshire Charitable Foundation.

Martha Pinello, a Strawberry Banke archaeologist, contributed both the setting and tremendous personal energy for the training. Martha provided a unique archaeological perspective on Strawberry Banke for those attending the program. Through experiences like this, Project Archaeology hopes its program "comes alive" for participants.



Michael Eastman, Abenaki artist and craftsman, participating in a Project Archaeology workshop highlighting cordage technology
(Photograph by Pat Blevens)

Edna Feighner of the New Hampshire Division of Historical Resources provided a whirlwind tour of New Hampshire over 12,000 years, highlighting various cultural and geographical developments with well chosen slides and great humor.

Michael Eastman gained the undivided attention of the group with soft-spoken words in the living Algonquian language. Michael, a Native American cultural interpreter, courageously opened a dialogue between the educational and archaeological community and American Indians living in New Hampshire today who are the proud keepers of 12,000 years of heritage. While he spoke, the group worked to make cordage as part of a Project Archaeology exercise, thereby firmly linking the need to blend the past with the present, the science with the spirit.

The most exciting aspect of the workshop was not what was done, but what will be done. As a first step, Facilitators Pat Blevens and Edna Feighner will be presenting a Project Archaeology Workshop to SCRAP members. If you are someone who is frequently asked to speak in community settings, the workshop will provide a good framework for any sort of presentation you may be asked to provide. It is particularly good at instilling a preservation ethic in our youngest learners, while captivating youthful enthusiasm. Please plan to take advantage of this program to strengthen your presentations.

The program is also open to parents, professionals, teachers and just plain interested SCRAP members. Please contact Pat Blevens (603-271-3559) for more information and a schedule. Please also share the list of Project Archaeology Facilitators with interested groups as appropriate. It should be clear by now, they are an excellent resource!

Pat Blevens
Program Assistant

First Flight In New Hampshire — 1910

On September 25, 1910, the Rochester Courier boasted:

*“THE REAL FLYING MACHINE
‘Bird Men’
Soon to be in Rochester
where we can all see them.”*

“After hundreds of years of desire, man has at last conquered the air and flies like a bird, with wings outstretched soaring high above the trees and the buildings—high above the clouds. If the aviator wishes to go that far into the eternal blue of the sky-cutting circles and figure eights, dipping and arising and alighting as easily as a pigeon or an English sparrow or a robin would alight in our lawns or in the front yard.”

Indeed, thousands of people attended the Rochester Fair between September 27 and 30, 1910 to see man fly a heavier-than-air craft for the first time in New Hampshire. The aviator's name was Archibald Hoxsey. He was hired, at first reluctantly and then to the national pride of the Wright brothers, to perform “exhibition” flights. Hoxsey received primary flight training from the Wright brothers who were struggling with the responsibilities of their young invention. They knew that the aeroplane had become a life-changing development in the civilized world. They could envision its use in cultural and economic advancement and even in national defense, but they also had to introduce the concept of flight to a disbelieving and suspicious public.

Recreational use would appeal to millions of spectators gathered at

agricultural fairs and aviation meets, but would daring feats and roars of awe distract from the significance of aviation? History would not wait for a more deliberative time to experiment. The aeroplane had been witnessed by the world, and now the public demand to see and to experience flight first hand was taking place daily and at great expense.

Economic Considerations

Never before had Rochester fair organizers paid \$5,000.00 for a performance, but then never before had a human being left the earth and returned safely in an engine-powered machine in New Hampshire. Fair management realized a healthy return on their investment. An admission ticket to the fair cost 50 cents and attendance broke all previous records, exceeding the best day of the 1909 fair by seven to eight thousand. An additional 15-cent ticket was required to enter the tent where the aeroplane was on exhibit. An average of 1500 sales per day of this ticket increased revenue. Consequently, from the very first powered flight in New Hampshire, business leaders came to appreciate the economic advantage aviation would deliver to the Granite State.

Hoxsey's contract with Rochester Fair required two flights daily and included passenger travel if anyone was brave enough to go along for a ride. He fulfilled all expectations save for one occasion when those on hand would witness “zealous attempts” to fly against the laws of nature. The Rochester Courier informed readers that the strictest contract with the Wright brothers had been executed to ensure daily ascensions and exhibition of the aircraft. Diagrams and dimensions of the site, historic Cold Springs Racetrack, were sent to the inventors before a contract was signed and when the mechanic set up the machine, he declared the grounds ideal. Also, although the Wright brothers employed him, Hoxsey was required to pay \$300.00 per day to lease the aeroplane and to pay a mechanic to accompany him

on exhibition tours. His contract called for any repairs to be made at the pilot's expense and to deliver the machine back to Dayton, Ohio in perfect condition.

Logistics and Luck

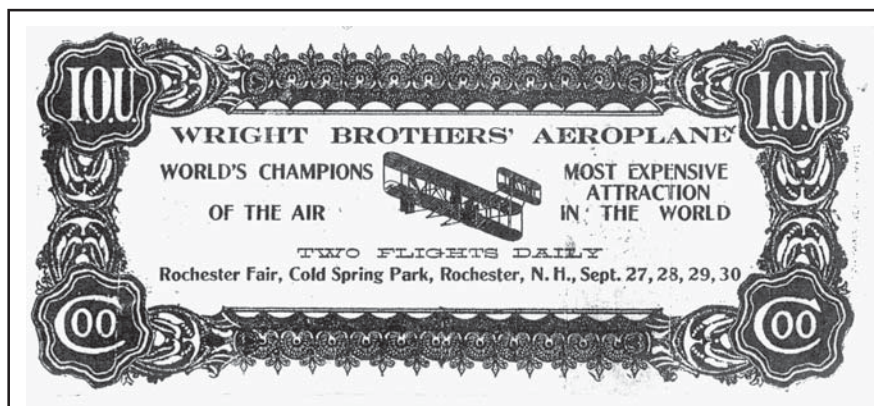
The Wright Flyer Model B was transported to New Hampshire by train and assembled inside the fairgrounds tent. Morning and afternoon flights were scheduled daily and when not performing in the air, Hoxsey spoke with reporters, explaining the dynamics of flight to an attentive public and preparing the machine for its aerial labors.

To the good fortune of New Hampshire spectators, nature abided with the intentions of Archibald Hoxsey for every day of the agricultural fair except for one. On the third day of the exhibition, the winds adversely affected take off and the enclosure inside the racetrack did not provide enough space for successful flight. For the first time children and adults would understand both the marvels and dangers of powered flight. Disappointed viewers were reminded that “Aeroplanes have to have a large field in which to work – there was a strong wind and the aviator tried in vain for ten or a dozen times to get his machine into the air. In his care he dared not venture out over the crowds outside the enclosure, for fear that up so short a height, he might descend on the people and seriously injure somebody. Hence he had to try to get his height with circling in a spiral ascent. The result was that on each attempt a gust of wind would strike him at some turn and send him to the ground. At intervals all the afternoon he made attempts and his final effort at 5:30 o'clock was so zealous a one, that when he descended he could not stop his speed soon enough and ran into the fence, injuring the front of the machine. He declared, however that he will have it repaired before tomorrow and will then make two ascensions.”

This he did, but not before making a telephone call to the Wright



Archibald Hoxsey, 1884-1910
(Photograph from the Frank Coffyn Collection, http://www.centennialofflight.gov/coffyn/php/entity_a67.html)



brothers, ashamed of the accident and offering to resign. The inventors apparently encouraged Hoxsey to remain confident and fulfill his contract with Rochester, because he was already scheduled to make an additional dozen performances in the months ahead.

The summer and fall of 1910 was the most publicly celebrated period of flight since its original success in 1903. Archibald Hoxsey and his partner, Ralph Johnstone, were known as the “Stardust Twins” and had gained national fame for setting altitude and speed records. Ten days after Hoxsey entertained spectators

Wright Brothers' IOU for the Rochester Fair, September 1910 (Image provided by Barbara Miles)

at the Rochester Fair, his passenger at the St. Louis Fair was former US President Theodore Roosevelt, the first President to be airborne!

Hoxsey delighted New Hampshire with his aerial prowess for the remainder of the Rochester Fair. He accomplished an historic first by introducing aviation in its infancy to residents of New Hampshire.

This year of national attention began with exhilaration and ended all too soon in tragedy. With each exhibition the public demanded

more daring and dangerous maneuvers, and the pilots accommodated. On December 31, 1910, Hoxsey was killed when his plane crashed at the Second International Air Meet in Los Angeles, California.

A decade later New Hampshire established its first public airport in Concord. By 1920, the aviation industry realized significant growth. To this day, aviation continues to contribute to the academic, cultural, economic and recreational well being of the Granite State. New Hampshire Aviation Historical Society invites you to share your knowledge of aviation with us. **Ask Us** about N.H. Aviation history, **Tell Us** about your aviation history, **Join Us** as we make aviation history!

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Editor's note: For more information about activities of the NHAHS, see the Summer 2004 issue of The Old Stone Wall, and visit the Society's web site at <http://www.nhahs.org>.

Representatives' Chamber Refurbished

The summer of 2004 saw the comprehensive refurbishment of Representatives' Hall in the New Hampshire State House. The work was done with an appropriation of \$665,000 from the 2003 capital budget and was supervised by DOT's Bureau of Public Works. The job provided an opportunity for some overhead archaeology and revealed that most of the hall's ornamental plaster dates from the Civil War era.

Long overdue for a repainting, the hall was also disfigured by textured acoustical tiles that had been glued to the flat and curved plaster surfaces in an attempt to dampen echoes. More ominously, longitudinal cracks were appearing on the sides of several of the plaster beams that divide the ceiling into coffer, suggesting that the heavy plaster of Paris ornament on the soffits of the beams was loosening.

Once scaffolding was erected below the ceiling level, close examination revealed that most of the skillfully cast plaster ornament dates from the first enlargement of the State House in 1864-66. Paid for by the City of Concord in a successful fight to keep Manchester from being designated the state capital, the renovation of 1864-66 moved the original rear granite wall of the 1819 building 28 feet to the west, providing room for the 340 representatives who then constituted the House. Following the designs of Boston architect Gridley J. F. Bryant, plasterers embellished the chamber with classical ornament that was described as “plain but neat” when new, but today appears opulent.

Investigations revealed that the heavy plaster ornament was applied over sawn wooden laths. The ceiling beams are actually hollow boxes, with the laths nailed to the sides and bot-



Detail of restored ceiling plasterwork in Representative's Hall at the State House (Photograph by James L. Garvin)

oms of square wooden forms that are suspended at intervals from the attic floor framing. It became apparent that some of the plaster “keys,” the protrusions that lock the plaster into the gaps between individual laths, were breaking. Since the cast ornament on the undersides of the beams was found to weigh fifteen pounds per running foot and is suspended thirty feet above the heads of today's 400 representatives, this was a serious matter.

Though rarer now than during the Civil War, the art of casting and applying ornamental plaster is far from dead. Craftsmen from Boston

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Allenstown Meeting House (continued from page one)

The town meeting of 2003 approved an article urging the town to promote the welfare of the old meeting house and to seek to reacquire the building for use as a gathering place and an educational resource. A year later, in March 2004, the State of New Hampshire transferred title to the building and its lot to the Town of Allenstown by quitclaim deed, together with a burying ground across the road.

The Allenstown building is significant as a rare example of a one-story meeting house—perhaps the only surviving one-story building in New Hampshire that served the full range of civic and religious functions that were traditionally required of a town meeting house. The building is also unique in having slanted floors that provided better visibility of its simple box-like pulpit.

The Allenstown Meeting House is also a monument in the historic preservation movement in New Hampshire. After Allenstown's town meetings were moved to Suncook Village in 1876, the building received little use or care. In 1908, the town voted to transfer the meeting house to Buntin Chapter, but added the requirement that the chapter restore the structure to its original condition and maintain it thereafter.

Buntin Chapter complied with this condition, rededicating the structure on August 22, 1909. In restoring the building, the chapter completed one of the first deliberate preservation projects in New Hampshire history, preceded only by acquisition of the Ladd-Gilman House in Exeter by the Society of the Cincinnati in 1902 and the restoration of the Thomas Bailey Aldrich Memorial in Portsmouth in 1907. It is perhaps significant that these contemporary efforts at preservation were impelled by veneration for prominent individuals or events, whereas the preservation of the Allenstown Meeting House seems to have been motivated largely by affection for the ancient building and by the memories that clustered about the structure and site.

In keeping with its obligations under law, the Division of Historical Resources accepted a perpetual preservation easement on the Allenstown Meeting House when the state relinquished title to the property. The Division is now working closely with the Town of Allenstown, the Allenstown Historical Society, and a meeting house steering committee to plan for the restoration and future care of the landmark.

James L. Garvin
State Architectural Historian

Canterbury Shaker Village to Host Architectural Conservation Workshops

Canterbury Shaker Village, a National Historic Landmark site in Canterbury, NH, has received a National Park Service grant to partially fund four training workshops in architectural conservation: Paint Research, Conservation of Painted Finishes and Floors (including Linoleum), Masonry Conservation, and Restoration Carpentry. All of the workshops will use the Canterbury Shaker Trustees' Office (1830-1832) as a base of operation.

The first two workshops will be offered in 2005, with two more to follow in 2006. All four workshops will require a fee to offset the cost of professional instructors and required tools and materials, and will have limited enrollment to insure hands-on learning.

To place your name on the mailing list, please contact Scott Swank, President of Canterbury Shaker Village, at 603-783-9511 or sswank@shakers.org. More information will be available by March, 2005.

Representatives' Chamber Refurbished (continued from page seven)

Ornament Company proved adept at fashioning exact replicas of the detailing that had been cast 140 years earlier by another Boston firm, Clary & Company. Workmen covered the wooden supports beneath the new plaster with expanded metal lath, which is stronger and more stable than the wooden laths used in the nineteenth century. Using new vinyl

molds taken from intact features, craftsmen also cast and attached new plaster acanthus leaves to damaged areas of the room's giant Corinthian capitals and replaced similar leaves on many of the modillions that enrich the room's cornice.

The twentieth century saw several campaigns similar to this summer's refurbishment. Following the remodeling of the House chamber to its present configuration in 1910, the

room was improved in 1935 (plaster repairs and painting), 1958 (new floor, seats, and ceiling work), 1962 (acoustical improvements) and 1977 (painting, carpeting, and new rostrum).

James L. Garvin
State Architectural Historian

Editor's Note: For related news about the Representatives' Hall project, see the Curator's Report on page three.

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This newsletter has been financed in part with a federal 'Historic Preservation Fund' matching grant from the National Park Service of the United States Department of the Interior, to the New Hampshire Division of Historical Resources/State Historic Preservation Office. Part of the cost of this newsletter has been paid by the DHR's annual federal program grant. However, its contents and opinions do not necessarily reflect the views or policies of the Department of the Interior. Regulations of the US Department of the Interior strictly prohibit unlawful discrimination in departmental federally assisted programs on the basis of race, color, national origin, age, or disability. The State of New Hampshire (under RSA 275 and RSA 354-a) prohibits discrimination on the basis of age, sex, race, creed, color, marital status, physical or mental disability or national origin. Any person who believes that he or she has been discriminated against in any program, activity, or facility operated by a recipient of federal assistance should write to: Director, Office of Equal Opportunity, National Park Service, 1849 C Street, NW, Washington D.C. 20240.